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SOUTHERN SPEECH—WHICH WAY?

BY WILLIAM CABELL GREET

Barnard College, Columbia University
Editor of *American Speech*

New York is full of Southerners, soda-jerkers and members of the Stock Exchange, professors and real estaters, garage men and lawyers, students and adventurers, reporters and editors. For the last forty years one sign of the troubled state of the South has been this trek north of young people looking for opportunities—spurred by their own ambition or by the energy of a mother or a sister, who may have been keeping the family going with boarders. Or perhaps a father, depressed by the poverty of his own life, hoped that his brightest boy or girl might have a better chance in a more prosperous region.

Some of the old people, however, felt that the South could and had to work out its own best interests. This movement north of young people was, they thought, a desertion of the cause of the New South. It weakened the sole reliance of the Southern States—the youth power—and sent the young people into a foreign environment where, insofar as they succeeded, they became strangers to the great traditions of their home.

In my own experience, after graduating from Sewanee and after last visits to my home in Texas, to my relatives in Birmingham and Nashville, and my room-mate's family in Kentucky, I traveled north towards Harvard, proud to go away and bearing the congratulations of family and friends. On my journey I visited cousins in a little town in the Shenandoah Valley. There I heard from an old gentleman that the northward course was ill advised, that Southerners for their own sake and the sake of their land should stay home. The University of Virginia was the well-spring of legal lore and the proper custodian of Southern youth. True progress was founded upon the past. I hesitated, but was overruled by his ladies. I went on, never really to come back.

As it has turned out, the ferment in the South, of which the emigration of young people was a part, has so remade the Southern States that one doesn't have to leave in order to have the advantages of Northern industrial civilization. A little too far away to suffer the fate of Boston, which has become a bedroom of New York, the South is now closely knit to the business life of the nation. There is money

enough, at least in the cities and towns, and there are movies enough and radios enough, to keep the people abreast of fashions. And, quite miraculously, with the loss of Southern traditions and the general acceptance of the salesman's type of civilization has come what many people regard as the antithesis of business life, three or four writers of English prose of the first rank of importance, at least one great university press (at North Carolina), and literary groups like the Fugitives of Vanderbilt University and the American literature seminar at Duke.

A few Southerners have lamented this exchange of the provincial for the New York culture—there are several societies for opposing it. But perhaps the South is worn out with maintaining Lost Causes. The fading years of the old regime were too uncomfortable. Poverty, which the old people could bear with a proud heart, spelled debasement and ignorance for the generations that grew up after the old culture had weakened.

There is now more money for schools, even in the depression, than was thought of in the old days. The teacher of Speech again appears. The South was always interested in Speech as any society must be wherein the first citizens are lawyers and the most popular, if not the only popular, art is oratory. The place of fraternities at the old universities was occupied, more or less, by debating societies. Our grandmothers and great-grandmothers acquired finishing school accents, and lent reality to the myth that all Southern women have beautiful low voices. Although the teacher of Speech has returned, the career of oratory has now lost much of its old importance. And an elegant pronunciation is a handicap in the great career of business man. I have noticed that in Tidewater, Virginia, successful business men have got away from the "Virginia accent" of their fathers. The "professional Virginians," of course, have taken it up.

The teacher of Speech in the New South is asked to provide a standard English, without too much of "country" accent, which often means, alack the day, without too much of the accent that another generation thought rather nice.

The question of what standard of speech teachers should adopt has two answers: As the business life of the New South has taken the bait of the North, hook, line, and sinker, so the Southern teacher can adopt the unreal, would-be but is-not British, type that is called "standard English" in our metropolitan centers. Or the Southern teacher can turn her attention to specific speech defects of her students, lowering the tense high pitch that has become so characteristic

of Southern women, improving articulation, indicating pronunciations that are no longer acceptable, but not attempting to change the general character of Southern speech.

In matters of business it may have been impossible to follow the advice of the men of the Old South, and build the New South without destroying the best aspects of the old. Perhaps it is inevitable that an industrial economy should destroy the preceding agricultural one. In Speech, however, it is possible, even necessary, to build the new by improving the old. The teacher may not enjoy herself so much if she is not elegantly setting an example that no one in the community can follow. She will not have very many cases of real improvement to show her superintendent. It is much easier to teach students a few broad "ah's" for classroom use than to establish an improved speech that is acceptable in the school yard as well as in the schoolroom. So inconsistent, or shall we say idealistic, our citizenry is, the teacher of a ridiculous speech that really has no currency in the heavens above or on the earth beneath may have more public honor than a teacher who strives for an improved speech that people will actually use. *But* the only instruction that has any effect is that which the students by and large, both boys and girls, will accept and show forth in their lives. All the rest is vanity and a waste of the taxpayers' money. Whether or not the teacher assists the process, the speech of the New South is and will be built on the speech of the old.—As for the influence of the radio, the eastern announcers are too eccentric to count for anything, and the other speakers bring their various kinds of English to the microphone. The speech of the talkies is also an odd assortment of real and unreal dialects.

In speech as in so many other fashions Southerners and Westerners who wish to lift themselves culturally by their boot straps look to the East—to New York now, to Boston yesterday. The same kind of people in the East look to England. The simple way for an Easterner to break this snobbish charm is to go to England and observe that millions of uncultivated Englishmen speak with English accents that sound attractive to the American ear (though properly vulgar to cultivated Britons). The Southern teacher of speech who believes that the East has a truer feeling for what is good in speech than has the South, has only to come East with critical eye and ear to observe the confused and fantastic state of standards, objectives, and methods. And in general, the index of education and intelligence of Eastern professors of speech is inversely proportionate to highfalutin, esoteric, and pretentious ideals and programs. No two university faculties are in agreement

as to what a speech teacher should know. There has been no planned development in the field. "Our Liza just grew."

There is a satisfaction, however, in being concerned with a field that is growing fast, that offers a challenge and is susceptible to change. Our opportunities as well as our troubles come from the fact that the demand for teachers of speech has greatly exceeded the supply. Almost anyone could get a job teaching speech or teaching teachers to teach speech.

There are a few signs, though not many, that this buccaneering period is drawing to a close. One is that many of the advocates and practitioners of the impossible varieties of so-called British standard English have adopted slogans of a liberal character. From their statements they would seem to agree that there can be and should be American standards, even regional American standards; that stage "diction" is one thing, and effective and cultivated colloquial English still another thing and more to be desired. This pretended conversion, however, has brought confusion, for it really is not even lip service (which is important in our profession). The educational practice of these elocutionists has remained unchanged. The examinations they set are, as before, silly. The textbooks they write are as self-righteous and as half-baked as ever. But it is now a little more difficult to attack their practice. Like good demagogues they have adopted the platform of their critics.

In this confusion, so like the confusion of the national political scene, the South should follow the example of the Republican party and turn to the principles of Chief Justice Taney: "States' Rights." Regional Standards of Good Speech! A gentleman can speak well and still speak like a gentleman from Birmingham or Chicago, San Francisco or New York. In fact, if he is a gentleman, and not a caricature of one, he does.

ARE WE PHARISEES OR PUBLICANS?

BY ORVILLE C. MILLER

Vanderbilt University

And one of us spake this parable unto certain which trusted in themselves that they were True Educators.

Two men went up into the Southland's Temple of Education to develop debaters, the one a Pharisee—*Coach* of decision-grabbing exhibitions of questionable strategy and dubious eloquence, the other a Publican—*Teacher* of truly educational debate.

The Pharisee Coach stood and taught thus: Forensic Neophyte, behold I give unto you my very own most beloved pet strategy and these completely ready-made constructive and rebuttal speeches which I have purchased for thee from a most unscrupulous Debate Bureau. Go thou and *parrot* thy belittling, plagiarized speeches, and exhibit my wares!

And the Publican Teacher, standing with eyes cast upon the ideals of true education, devoted long hours and much patience, and taught thus: Develop thine *own* thinking, under the supervision and leadership which I shall give unto thee, and thou shalt be enabled to speak thine *own* argument and make thine *own* defense of thine own cause even unto the farthest reach of adult democratic citizenship!

I tell you *this* man went unto his students justified rather than the other, for verily every one that coacheth shall be abased and he that teacheth shall be exalted.

How much of Truth is there in this modern version of an old, well-known Parable?

Ours is a day of questioning—of purposes and intents, of ways and means—in Speech Education as well as in other fields of activity, and in the South as well as in other sections of the country. Though there are sterling values to be had from a *proper* experience in debating, the intents and means for developing debaters have long been questioned. And today, if debating is to be truly educational and thus retain its rightful place in the new order of things, as the Southland along with the other sections of the country puts its Educational Temple in order, it seems fitting that we, the South's teachers of speech, submit ourselves to some searching self-questioning.

Shall we not, then, ask: Are the following fair standards by which to judge ourselves? If so, and if—to each of the following questions—the answer "Yes" is that of the Publican and "No" that of

the Pharisee, which are we? In short, are our debaters developed by a Pharisee or a Publican?

An outstanding member of our profession has said that "one is *teaching* debating when his work with a group of students is such that he is fitting them to become competent debaters on any question on which they will ever have occasion to debate, and he is *coaching* when his activities are simply to fit students to win a decision in a given contest without regard to the preparation which they should receive for a lifetime of activity."

Are Ours the Aims of the Teacher Rather Than the Coach?

It has been well stated that "the end of educational endeavor is not the perfectly adjusted individual but is the individual with perfect adjustability." The true teacher of debate helps to cultivate this adjustability, for his is a training which promotes practical and efficient creative thinking as an agency for the improvement of the individual's social adaptability rather than a training in trickery for emulation in winning at all costs. He develops in the student a preparation for lifetime activities rather than for a stunting exhibition of the passing moment. One of the major aims of the teacher of debate is to afford "a legitimate and much needed training in citizenship." *Do we, in our program of debating, aim to develop in the student a training for efficient, democratic citizenship?*

The teacher of debate is intent upon the personal growth of the individual participant rather than his own or his institution's business growth or fame. Debate training that is educational goes far toward establishing the best of personal life habits in any sincere student—habits of quick and accurate thinking, fair-mindedness, thoroughness, honesty and integrity, initiative and resourcefulness, originality and adaptability, analytic judgment and synthetic thinking, cooperative spirit and good sportsmanship, humanism and tact, patience, courtesy, poise, aggressiveness, and the ability to think rapidly on one's feet and express one's self forcefully. It is character education of the highest and most practical type. *Do we, in our forensic training, aim to cultivate a high type of character education?*

The debate teacher does not seek to foster in his students a pugnacious, unyielding attitude which assumes that "I am all right and you are all wrong." He rather urges an earnest attempt to practice the spirit of give-and-take to the end that mutual advance may be had through the development of such habits of skill and traits of personality as will be legitimate and useful throughout life. *Do we aim to encourage the spirit and practice of "Cooperative Controversy"?*

The teacher of debate recognizes that the largest degree of interest and power is derived from the greatest possible variety in training consistent with thoroughness. Instead of keeping his eye upon the questionable art of decision-grabbing, or of encouraging the narrow and specialized use of pet "strategies" and sensational "eloquence", he gives his students a thoroughly practical training through the widest variety of experience deemed wise. *Do we seek to afford our debaters the greatest possible variety consistent with thoroughness?*

Debate, freed from the narrowing confines of decision-grabbing and transformed into a training for personal growth, does not demand the innately brilliant; it is innately fitted to serve those not so brilliant as well as those exceptionally endowed. Hence, the debate teacher welcomes to his squad any student who is *spontaneously interested, physically fit* to bear a long period of rigorous mental and physical strain, and *teachable, i. e., responsive to constructive criticism*. *Do we conduct our debating as a training for the needy many as well as the talented few?*

If debating is to be done by those who are not necessarily innately endowed, if it is to be a type of character education and a training for a lifetime, and if such is deemed to require variety and thoroughness, then the best guarantee of the educational values of debating lies in strict adherence to these aims by the teacher at all times.

Are Ours the Methods Which Safely Guard the True Teacher's Aims?

The teacher will give constant supervision to the creative work of his students. However, since the true educator is intent upon *training the student* rather than disciplining the instructor, he does not *do* for the student the valuable practices in debate preparation. He is rather their *leader*, as in all good educational procedure. He will offer suggestions concerning fields of reading. He will seek to provoke helpful trends in thinking in the discussions at squad meetings, and will criticize the originality and effectiveness of the form and content of the speeches. He will at all times guard against plagiarism in any form, whether it be a ready-made speech purchased from a debate bureau or written or dictated by himself. He realizes that to teach his students to use a speech not their own, or to permit them to manufacture data or use fictitious authorities or unacknowledged quotations, is nothing short of the most unethical training in stealing and lying. The debate is not between instructors or bureaus. It should be the *original* work of the *students* if they are to gain the benefits therefrom. *Do we lead and supervise the personal creative work of our debaters rather than providing it ready-made?*

It would seem that the teaching of debate may best be conducted through the inductive laboratory method. Rather than handing out a bulk of debate technique and hoping the student may somehow discover the way to apply it to a question, the true teacher of debate is far more likely to set them at the preparation of a proposition for debate and, as they work on the problems in analysis and research entailed by it, to suggest the technique as their needs in the work make demands for it. *Do we employ the inductive laboratory method?*

The squad and personal conference may be combined as modes of teaching approach. The squad is valuable and necessary as a friendly practice ground, as a means of stimulating the interchange of ideas and standards which contribute so much to the "tougher intellectual fibre" of the type of debater commended by Alexander Meiklejohn. The squad also affords opportunity for directing *en-masse* in terms of the constructive teachings and criticisms suited to the entire group. By adding, however, the private conference the teacher of debate is enabled to care for individual differences through allowing each student to work as fast or slowly and learn as much or little as his ability will permit, and to suit the teaching appeal and exposition to the particular mind and habit twist of the individual student. *Do we make our teaching approach both through the group and direct to the individual?*

A debate is an *extemporaneous speaking* contest rather than a rivalry in oral reading or declamation. But extemporization, without a mode which guarantees thorough preparation, is dangerous. The debate neophyte should be lead through the realistic experiences of actual debates and discussions before the squad, and constructive practice in the writing and rewriting of many speeches, guided by provocative criticism. A thorough *assimilation* of the debate facts, sequences and appeals gained through these creative and realistic experiences, should produce constructive and rebuttal speeches which come as "*second nature*" from an *intimate* knowledge of the thoroughfares and by-paths of the controversy rather than from the rote memorization of words. Through such a practical assimilative method we may gain the merits of both memorization and extemporization without the evils of either: "(1) unified organization, (2) smooth diction, for many phrases and expressions in the written drafts will stick, and (3) the prime essential, adaptability to opponents, colleagues, and circumstances." *Do we encourage assimilation rather than memorization?*

Members of a squad which is directed by a *teacher* of debate, are not chosen by "try-out" in the customary sense of the term. Each candidate, rather, elects or dismisses himself by succeeding or failing

in the continuous rigorous test of the training process. All are welcomed to become members of the squad, but subject to formal dismissal or recommendation of withdrawal at such time as it becomes thoroughly evident that the candidate cannot, *with satisfactory profit to himself*, continue the work. *Do we employ the "continuous try-out" as a basis for choice of members of the squad?*

To become truly educated it is not enough to know that other people are wrong, but we should know why they are wrong. Moreover, John Stuart Mill tells us: "No man understands his own side until he understands the other side." Debaters should not be limited to the narrow experience in skills and techniques of only the affirmative or only the negative team, but should rather be led to appreciate the relative merits and demerits of each side. *Does our method provide at least the variety training of experience on both the affirmative and negative teams?*

What specific constructive council does the formal decision *without* criticism give? Though it is supposed to decide "which team did the better debating," it does not even pretend to point out the factors of *weakness* in case, argument or persuasion, of individual members of the "*winning*" team, nor of strength in the "*defeated*" team. There should be appended to the usual decision in every debate a definite critical advice for each participant, based upon his present record as compared to the ideal or, when known, to his past record. Moreover, this critical advice should be *specific* enough to show John or Joe, on the basis of the debate just completed, exactly what he seems to *have* of argumentative and persuasive debate skill and audience control, on which to build—and what he must yet *attain* if he is to improve as a debater. Even in the so-called "no-decision" debate, there can and should be a decisioned criticism, given by the instructor or, at least, by the student, himself, or both. When no critical decision is given, the student is robbed of the invaluable training gained from learning how to make defeat a constructive cornerstone for later advancement. But, though the student can judge and criticize himself (and he should be urged to do so always), he should also always receive the instructive criticism of an expert. *Do we see that all judgments rendered include at least an effective constructive criticism of each participant by an expert?*

The season of carefully supervised debate training should, it would seem, include more than the usual preparation period. Moreover, there should be no season of exhibition and stunting. The schedule of public contest debates may well be a definite part of the total plan for

deriving educational values from debating, rather than an appendage for devious prostitutions of debating. *Do we make the entire schedule of public contest debates an integral part of the total individual growth program of educational debate?*

These educational values may best be guaranteed by insuring that thorough supervision by the instructor accompanies *all* debates, at *home and away*, and that constructive criticism is given by the director *after each debate*. This "after-conference" *should* be held immediately following the debate. *It should include every member of the squad* available since nearly all criticisms of individuals in debate may be made applicable to the entire group. The actual debate just concluded should be used, in this "after-conference," as a live, motivated example whereby the instructor illustrates and "drives home" the particular principles and practices to be learned from the experiences just met. *Do we employ the "after-conference" as a concrete object-lesson teaching device?*

After having given careful consideration to all of these questions, should we not resolve to unhesitatingly answer our title query: Yes, verily, we follow *not* after the ways of the Pharisee, coach of oral contortionists gathered on the Temple steps, but have rather entered into the Temple of Education, itself, and do now cleave unto the ways of the Publican—educational debate *teacher*, who is indeed a True Educator through his unselfish devotion to the individual development of the needy many.

TRAINING COLLEGE DEBATERS

BY GLENN R. CAPP
Baylor University

From a seemingly unimportant beginning back in 1892 when Harvard and Yale staged what is said to be the first intercollegiate debate in the United States debate as an intellectual activity has grown in importance until it is now practiced by almost every institution of higher learning in the country. Many institutions carry on such an ambitious program that their total schedule reaches the alarming figure of some 200 debates a year. Debate has overstepped state and national boundaries until we now have many institutions traveling from ocean to ocean and even to foreign countries engaging in friendly combat upon the forensic platform much as did the monks of the Medieval period of history as they traveled from monastery to monastery discussing the great problems of the day. Upon what grounds can we justify the rapid extension of this activity? The chief aim of all debate activities should be to provide valuable training to the largest number of students possible. Unless this aim is placed above the giving of intensive training to a few students with the aim of merely piling up school victories there is no justification for the extreme emphasis that is being put upon debate today. When this spirit of competition and school rivalry becomes the chief aim, debate becomes objectionable. How can this training best be extended to include a large number of students and yet maintain a spirit of competition?

There are four essential requirements for training college debaters: first, there must be the desire upon the part of the student to become a debater; second, a thorough grounding in the fundamental principles of debate must be extended to the student early in his debate work; third, a comprehensive study of the particular questions to be debated must be made by each individual debater; and fourth, there must be drill in speaking.

The first problem which confronts the debate instructor in his aim of training college debaters is the students with whom to work. In considering this problem the first requirement, the desire upon the part of the student to become a debater, should be carefully considered. By this requirement is not meant an innate desire that will continually drive the student on, but merely that he should possess those characteristics which make up a good debater, an analytical mind, an interest in research, and a willingness to work; and that he should manifest this interest by taking the initial step toward entering the

debate program. The advisability of urging a student to enter the field of debate just because he might possess a fine personality or may have shown intelligence in other fields of endeavor is seriously doubtful. A less talented student with a great desire and determination to become a debater will accomplish more than one more talented without these characteristics.

Important as this first requirement may be, the second is of still greater significance. Debate should be a regular part of the classroom work of the speech department with some person especially trained in debate to direct the work. It is very important that the student first be enrolled in a debate class where the fundamental theories of debate are studied. He will thus get the proper direction early in his debate work which is essential to successful debating.

Only after the student has mastered the fundamentals of debate is he ready to do specific work on the question. With a large squad working together one danger which is likely to occur should be guarded against. There are always students on the debate squad who will gladly capitalize on the research of other members. One of the primary aims of debate is to train the student to study and think through a question for himself. The supervisor should keep close check on each member of his group to see that he is developing the question for himself.

To facilitate the arraying of the material after it has been gained from a careful study of the question each student should be required to brief the question. The material gained from studying the question will be so vast that it will be very confusing until it is properly arranged into its proper heads and sub-heads. The brief is essential in accomplishing this end. Briefing is a technical and tedious job, but it should be insisted upon for each member of the debate group.

Of much importance is the often discussed question of whether the debater should be required to write out his speech. Without doubt the debater should cultivate extemporaneous speaking as it makes for that adaptability to each particular debate which is the outstanding mark of the properly trained debater. By writing out his speech, he will gain conciseness and accuracy in expression and a persuasive use of English by such procedure. The writing will give the speaker direction; the extempore speaking will make for adaptability.

All work of careful analysis, the gathering of material, briefing, and working out of cases will contribute little to the actual debate although the worth of this work within itself can hardly be over-estimated unless the student is taught to express himself in understandable

and intelligent language. The consideration of this problem should be given as much emphasis in the fundamentals course as time will permit. It is also advisable to encourage the debate student to take additional work in public speaking. Such procedure would make for much more interesting debates and would help to solve the problem of the lack of debate audiences. Whether it is possible for the student to take additional work in public speaking or not, drill in the actual presentation of the students' ideas on the particular questions to be debated is vastly important. This drill should take the form both of informal discussion and the more formal practice debates. Formerly the major emphasis in debate was placed upon logic and the working out of logical cases, with the consequent minimizing of the art of persuasion. The advent of the debate tournament which is now flourishing especially in the middle-western and western states encourages such a tendency as the debates are usually held without an audience. The new trend is to emphasize the part that speaking plays in debate. This should be done without minimizing logic. The mutual emphasis of both these phases of debate is essential for really good debating.

To sum up briefly the requirements for successfully developing college debaters: only those students who manifest a desire to debate should be included in the debate program; these students should be enrolled in a fundamentals course in debate; next, the work of the study of the particular questions should be carefully supervised along the lines suggested; lastly, the work of drill in speaking should be cultivated. These requisites, if carefully supervised, should result in properly trained debaters.

What then is the best procedure for the debate instructor in supervising this work? What are his duties, and how should he conduct his debate program so as to provide training for a large number of students? The principal duties of the debate instructor are three in number: to interest the largest number of students possible in the debate program; to supervise carefully and to direct the work of the debate group; and to arrange for the most attractive debate schedule possible.

The offering of a fundamentals course in the fall term will be helpful in interesting the largest number of students possible. The instructor in working through these students can interest many in the debate program who would not otherwise be reached, and he will have these students as a nucleus for the larger debate group. However, there will be many students who are interested in debate who will not find it possible to take classroom work, and other advanced students

will already have had the fundamentals course. Therefore, the work of the debate program proper must be done outside regularly scheduled classes. The first meeting of the year should be given extensive publicity through the school newspapers, posters, announcements in various assemblies, and in any other manner that the supervisor might devise. The attendance at this first meeting will be large, if properly advertised and encouraged, and the debate sponsor should endeavor to keep as many of this group interested as possible if the chief aim of giving training to a large number of students is to be realized.

To accomplish this aim the debate program should be carefully supervised and directed. An excellent plan for the first five or six meetings of the year is to arrange for various speakers who are well versed on the debate question to speak to the group. Simultaneously with this series of lectures the supervisor should direct the student in doing considerable general reading upon the question. In the use of this plan at Baylor University this year some seventy students reported to the first organization meeting of the year. This meeting was followed by five weekly lectures: two by economic professors, one by the dean of the law school, one by a history professor, and one by the district United States Congressman. Six weeks after the first meeting over sixty of this original group were present at the lecture given by the United States Congressman. Thus six weeks of training was extended to over sixty students outside of the regular classes in debate.

This series of lectures should be followed by the announcement of a series of practice debates to those members of the debate group who care to participate. It is not advisable to urge students to participate in these debates as it is now time to begin to eliminate some members of the group. The elimination will come automatically as many of the less interested students will drop out when a definite assignment of this kind is made. At Baylor about thirty-five students sustained enough interest to go through this series of practice debates which was conducted on the principles of a debate tournament, the contests being judged and the debates carried through until a winning team was determined. Although many debate supervisors object to this competitive spirit in debate it has certain definite advantages in that it causes the student to work harder and more intelligently on the question. After this series of debates only those students who are really in earnest will have survived the test. The Baylor squad now consists of some thirty debaters each of whom has been promised at least one intercollegiate debate during the season.

As to the final duty of the debate director, he owes it to his de-

bate group to arrange the most attractive debate schedule possible. An extensive schedule will provide the incentive that will command the best efforts of the debater. While the instructor must be strict in his demands upon his group he must continually work with and for them. It is his duty to popularize debate so that the necessary funds will be given to make an attractive schedule possible.

By the use of the suggestions herein given Baylor University was enabled to give instruction in debate to over eighty students last year through classroom work and the regular debate program. Twenty students were used in intercollegiate debates, and they were successful in over 75% of the scheduled 167 debates which took the teams to nine debate tournaments and a trip of 5000 miles through eleven states. Before the close of the current year instruction will have been given to well over one hundred students.

It is hoped that this article may give some useful suggestions that may be used in realizing the greater aim of debate which is to provide training for the greatest number of students possible.

THE SPEECH OF THE ANNOUNCER IN RADIO

BY VIDA R. SUTTON
N. B. C. Studios

What shall it be?

Nothing more or less than that of any self-possessed, well-educated, capable person, experienced in speaking and who has the necessary qualifications of voice, freedom from affectations, mannerisms, or any marked peculiarities in utterance.

Does the announcer need definite training in Speech?

He needs practical knowledge rather than theoretical.

What most announcers need is a clearer idea of what it means to read well at sight. Good reading is more than phrasing, pronouncing and keeping up a continuous flow of words. Sight reading as it is often heard today reduces everything to the same kind of patter. "He talks like an announcer," often means he talks without thinking what he says. "He's glib, with his patter." Good reading moves with the rhythm of the thought. Its units are the thought-units, and in order to sound like speech and not give the effect of coming from a talking-machine, phrases must be tinged with some shade of thought in the journey from the eye, on the printed page, and the speech mechanism

turning out words. Very few announcers can make a script sound like speech, because there is no thought-rhythm, no vital color to their reading.

Isn't it often the fault of the continuity and not the reader?

A good reader can make the poorest script have some value. The best readers, like the best actors, leave nothing to chance. They prepare. Most radio reading is done without sufficient practice in reading aloud. Eye rhythm is not tongue rhythm.

What kind of a voice is preferable for radio?

Men's voices—because lower voices transmit better. There are very few women announcers. A voice that is low in pitch, clear in quality and flexible is best for radio. It is easier on the ear, generally speaking. Many announcers have these vocal qualifications and yet they fall into a patterned *intonation* that so often makes the announcer's voice tedious and tiresome.

What about the announcer's diction?

It should be natural, never affected. It should be free of marked localisms. It should be good Southern speech, good Eastern or Western; or cosmopolitan speech. (and truly such—not an affectation of British localisms). Good Southern speech has a rhythm that makes the most of vowel values and gives time for the voice to emerge. It has a melody that few Southern imitators can reproduce, and at the same time give diphthongs their value, and not lose essential consonants. This sentence is given for practice in reproducing Southern rhythm and melody without marked peculiarities of pronunciation:

"I can't think of anything better than to live in the South."

A marked dialect changes the value of the diphthong *i* (*ai*) and *au* as in *out South round*; loses consonants and makes vowel substitution—*i* for *e* in *any, men, send, when, etc.*, and *e* for *i* in such words as *thing, think, bring, etc.*

A sentence for practicing New England rhythm is:

"I lived the whole of my life in this part of the world and I can't uproot myself."

The "Yankee" rhythm is staccato or somewhat jerky; the vowels are given less time, and the articulation is firm, not to say stiff-tongued. Marked changes in sound values, however may be avoided, and still the characteristic rhythm held. One type of "dialect" reading changes "*I*" to *uh*; *whole*, to *hull*; *part* to *pat*; *world* to *wuld*; *can't* to *kent*; *root* to *rut*, but is nevertheless articulated with great precision. The sounds that are used are very distinct. Precision is an outstanding

and definite characteristic of New England utterance. When combined with clear vocal quality, is delightful and charming to the ear.

Western Speech, Middle West and Northern, furnish examples of what has been called "spelling-book" speech. Its pronunciations incline to even stress on syllables and little weakening of the vowels in un-accented syllables. "r" is given full value. For example in this sentence:

"The actor and the director worked particularly hard at this performance."

Actor and *director* (*or*) has full value. No syllables are weakened in *particularly* and *ance* in *performance* has short a. "r" in *worked*, *hard* and *form* is clear and definite. Such speech may have both vigor and melody, but it is more apt to run on in a monotonous pattern; moreover it gives the effect of effort. The best examples of this type of even-stress and "spelling book" pronunciation is heard from those tongues that have learned to sound "r" after a vowel and keep the tongue tip in the position of "r" as in "rah," not inverting or rolling the tip back so as to burr or nasalize. They do not make "r" so it is what has been called the "dog's letter."

Speech free of localisms is said to combine the best qualities of the different sections—the melody of the South, the precision of the East, and the vigor of the North and West. At any rate, good Speech *anywhere* possesses something of each of these characteristics.

The best definition of Cosmopolitan English is English possessing these characteristics without any strikingly unusual pronunciations, which interfere with intelligibility. It is easily followed and understandable, in any part of the English Speaking World.

This is the form that speakers of wide experience usually arrive at eventually by one method or another. But no form of speech is interesting to listen to unless there is a real person behind it.

THE ORAL INTERPRETATION OF LITERATURE

BY NADINE SHEPHERDSON
Gulf Park College

The oral *interpretation* of literature, if it is to deserve the name, is the process of *sharing* with an audience the many beauties to be found in literature: It is NOT, in its real sense, to be confused with the sterile process of "performing" a piece of literature *before* an audience. Whatever appreciations of literature we teachers of oral interpretation teach, and whatever skills we attempt to impart, *should* be aimed to realize the first purpose. As a matter of actual fact, many of the concrete products of our teaching would indicate that we hitch our wagons to the other star. One wonders where our fault lies.

There is always the temptation to start any discussion of interpretation with an excursion into the realm of aesthetics. One might deal at great length with the sensitive response to beauty which is one of the first equipment of those of us who would teach others to be interpreters of literature; or who would, ourselves, excell as interpreters. I suggest only this:

Too many of us who have taught over a period of years—and with a sense of authority, often—have eventually come upon the discovery that we know far too little. Too many people who "love" literature, confuse a superficial effusion with a deep-lying response. Aesthetics, if we have a right to use the term, is something a great deal larger than a personal philosophy of beauty: It involves the laws and principles *underlying* art.

In that connection, I should like to give to all of us who presume to call what we teach, "the oral interpretation of literature," an examination covering our own literary backgrounds. We would all fall short in some things: Many of us would fall short appallingly.

To use poetry as a common denominator: I believe that it is sound to say that he who does not understand the forms of poetry will be unable to teach the oral interpretation of poetry as well as it should be taught. Accidents of experience may quicken the individual's response to some *one* poem, and so inspire a memorable reading of that particular piece of literature: But such inspiration can not be depended upon to carry him through the great range of poetry. The form of poetry is not an accident to the poet. It would seem reasonable to believe that the reader who would orally interpret the poet and so recre-

ate his inspiration, would do well to understand the principles underlying the form through which the poet speaks.

For example: It is necessary that the oral interpreter understand rhythmic values, and as a result realize that the relation between cadence and the subtle feeling of a certain passage of poetry which he likes, is not one of chance: that he recognize the music of poetry and what makes it, and understand why it is an inseparable part of the hearer's quick response: That he know the figures of speech and the language of imagery and so comprehend why the implications of poetry demand the interpreter's finest perceptions and skill.

Poetry is only one form of literature used. These first simple principles and others like them underlie all of literature. Many of us constantly find that our love of beauty needs more *ground-work*.

If by some miracle, we could assume that all of us brought knowledge and fine taste to bear, and used only materials worth using: if we might further assume that our sensitivity to beauty was such that the great world of literature was ours to experience: Even then—what of our method?

There is no way to read any piece of literature. Certain values in what has been written must be revealed, but the outward character of the interpreter's art, has that variance—intangible at times—which is the stamp of the individual.

That all good reading has certain characteristics in common, has led to certain safe fundamentals which we attempt to teach. We know, for example, that he who reads well must have a voice which may be heard, which is flexible, and which responds to the emotion which moves the interpreter. We try to help the interpreter to develop an adequate vocal instrument. We work to stimulate his imagination. We believe that as the reality of the situation grows upon him, he will come to put the two together spontaneously.

We believe that vitality, and bodily movement in degree, are essential to the expression of idea and emotion. We therefore try to free and train the body of the interpreter that it may respond to his feeling. We try to help him to discover *what* use of action best meets *his* need.

We hope in all of this to give him a sense of the value of quality as against quantity; a sense of what, for him, may be effective and fitting.

We may do all of this with earnestness and honesty of intent—and we may still turn out a sterile interpreter. (And this in spite of the fact that the student may, potentially, be a very good one). I have

been interested in trying to evaluate methods in terms of results, and I have come to the conclusion that too much is hoped for from the closet method of teaching interpretation.

I do not think that private lessons *alone* ever made an outstanding interpreter. Perhaps I should amend that statement and concede that once in several hundred teachers one may find one who can surmount an artificial situation, and be *all* necessary motivations to the *gifted* student. But to gain all of one's motives and one's experience reading to one person, is to miss the large essential. So seldom have I found the interpreter so trained, able to reach out and electrify the collective mind of a group of people and so make them a *part* of the essential creative process, that I should consider such a one non-existent. Such an interpreter can often, with poise, go through her paces *before* an audience, but the reality of reaching toward the group mind with something burning to be shared, is not there. It is imperative that it be there: It is the thing which should cause all great oral reading to *be*.

Somewhere then, simultaneously or before, I want my individual student to be reading aloud to groups of other eager minds like his own. I should like him to *begin* that way. I should like him first to realize that the creative art of the interpreter lies in his being one of the essential THREE. He is the intermediary in a moving experience. There is the original creator, the author: There is his—the reader's—creative interpretation: There is the audience, which, meeting the interpreter's imagination with his own, establishes the final illusion of reality. He will find that without completing his own imagining in this meeting of minds, oral interpretation is still-born.

Individual instruction is a very valuable means to an end, but a large and moving purpose must first have been established in the student's consciousness—established through continuous audience experience of the right sort—ideally, a class audience. He must be kept constantly aware that all skills are for the one end, the communication of something *worth* communicating.

In many interpreters there has NEVER been an established motive other than the egotistic desire to "perform" publicly. Sometimes these people "perform" fairly well. The tragedy is that such performance has no significance. It is a purely objective tour-de-force.

One tests this sort of finished product in terms of what one would *like* interpretation to be. Often one cannot put one's hand on any one single thing which such performers do, and call it wrong. The actual techniques employed are often those which most of us would consider

good form. But in such dumb-show, the large purpose—the identification of the audience with the creative process—does not exist.

We often dispose of this short-coming by calling it a lack of "inspiration." That is a general and much over-worked term. Call it what you will, there are certain ways of approach which do more than others to bring about: There are others which seldom, if ever, generate it.

If I can arrange, all students coming to me hoping to become interpreters will first do two things: They will study literature ceaselessly, with the hope that they may open up for their own enjoyment, the vast store-house of materials: They will continuously be put to the test of making their appreciations understood by a class audience.—Then, if I can arrange, I'll have them for individual conferences—individual lessons if you prefer the term. I shall use this extra time to make them aware of progress as it comes, and in helping them more quickly to gain the skills which their constant audience experience proves to them that they need.

It is a combination approach. If we concede that the premise on which it is based is a sound one, (that our definition of interpretation is right), then it seems to me that it is a combination which can be arranged for by such teachers as wish to give that much energy to their work.

The purpose of individual instruction for the student interpreter should never be *purely* that of repertoire. It is primarily important that we give the student a method of approach and a set of tools with which, as his work grows, he may build *for himself*.

Yet year after year students are turned out with nothing more than a few readings which they know how to "DO." They "do" them until everyone has heard them. Then feeling the need for a new source of supply, and being completely helpless, they find a teacher and announce that they would like to study long enough to get some material and "work it up." There is a place for "coaching." The motivation of a student of this sort certainly does not justify it. The fact that nothing is known of either the "what" or the "how," indicates much as to the type of training and background this kind of student probably has had.

We cannot make *interpreters* of all of the students who come to us. Such interpretation takes a certain kind of capacity. But if we can somehow change the aim of the speaker of pieces, and produce a few people who at least interpret honestly, then our failure will be in degree and not in kind.

ORGANIZATION OF A HIGH SCHOOL COURSE

BY WILHELMINA HEDDE
Sunset High School, Dallas, Texas

In the organization of a speech course for high schools, the course should not be made a single stereotyped pattern, but it should be flexible and adaptable to definite local school situations. It should be a course that is conditioned by the particular school and community needs. Every speech student, whether he be a future senator or a social peer, needs preparation for life. Thus, the approach to the course should be eclectic, for that type of course maintains an experimental attitude toward the selection of content and guarantees the freedom essential to local initiative and community needs.

Classes should not be formed exclusively for the development of contest material, but should be formulated to meet the needs of the average student. Girls will want interpretation, boys will want speech-making and debate. Both will want dramatics. The main thing is to give all of the students oral drills in the fundamentals or the basic theories of speech in the beginning course, and then let the students pursue special types of speech training in courses such as interpretation, debate, and dramatics.

In the organization of a one-year speech course in high school, the material presented here is based on the one-year course that is being outlined by a standing committee of the National Association of the Teachers of Speech. This committee has collected course outlines from all of the outstanding schools in the United States. The new phases of curriculum revision have been considered also. From this fund of research work I have mapped out a one-half year course of fundamentals and a one-half year course of debate, speeches, interpretation, and dramatics.

In a practical course in fundamentals, those of position, pantomime, platform manners, phonetics, pronunciation, enunciation, and vocabulary building, extemporaneous speeches, declamations, and literary interpretation might be used as the first course. Speech organization, types of speeches, oratory, parliamentary practice, debate, history of drama, types of plays, playwriting, nomenclature of the stage, and production might be taught in the second course. Often two units, such as debate and speech composition, may overlap and may be studied at the same time. In the same way interpretation and dramatics may overlap.

The speech units should be presented from the social objective standpoint and this should be followed by the enabling objective or the supporting technique. For instance, in working on the unit communication, the social objective should be to converse fluently and interestingly. The enabling objective that would follow would be to have something worth while to talk about and to introduce that topic gracefully, to increase ability, to picture vivid and colorful descriptions, and to speak in a modulated and a distinct tone. The units in the speech course should be a series of activities and student experiences so organized that the pupils will be prepared to meet further similar experiences satisfactorily. By meeting situations, modifying conditions, and adapting themselves to the unchangeable, the speech students will learn to live in a dynamic and evolving world.

In the speech course these objectives should be attained:

Social objectives

- to converse fluently and interestingly
- to be convincing in speech
- to gain self confidence, sincerity, force, enthusiasm, bodily poise, and a better voice
- to be able to assimilate the intellectual and emotional meanings of selections, speeches, and plays
- to be able to discover, select, arrange, and express ideas verbally before an audience
- to gain better character, a more striking personality, and a better source of good citizenship.

Enabling objectives

- to converse and be at ease in any social group
- to choose correct conversational topics
- to compliment upon another's achievement or good fortune in a pleasing manner
- to handle any type of telephone conversation in an acceptable manner
- to be at ease in interviews or conferences
- to be direct.

A unit plan for the first semester of fundamentals,—

Unit One—Action (Four weeks)

- I. Poise
- II. Posture

- III. The technique of delivery
 - A. Conversing, B. Moving on the platform
 - C. Reading aloud, D. Giving speeches.
- IV. Gestures
- V. Pantomime
 - A. Simple pantomimes, B. Life studies,
 - C. Characterizations.

Unit Two—Voice Production (One week)

- I. The speech organs
- II. The process
- III. Vocal exercises
- IV. Special drills in:
 - A. Phonetics, B. Pronunciation,
 - C. Vocabulary building.

Unit Three—Individual Extemporaneous Speeches (Two weeks)

- I. Theory
- II. Demonstration
- III. Human interest appeal
- IV. Experiences

Unit Four—Declamation (Two weeks)

- I. Nature
 - A. Qualities B. Example
- II. Selection and analysis
- III. Memorization
- IV. Delivery

Unit Five—Communication of Ideas (Two weeks)

- I. Seeking and giving information
- II. Social intercourse
- III. Social and school service
- IV. Business routine
- V. Open forum

Unit Six—Speech Organization (Two weeks)

- I. Collecting material
- II. Organizing material
- III. Opening methods and speech aids
- IV. Forms of discourse
- V. Demonstrations
- VI. Explanations

Unit Seven—Theory of Interpretation (One week)

- I. Definition
- II. Requisites
- III. Analysis of a selection
- IV. Mechanics of interpretation
- V. Practice exercises

Unit Eight—Types of Interpretative Material (Three weeks)

- I. Monologues
- II. Dialogues
- III. Short story
- IV. Humorous selections
- V. Dramatic selections
- VI. Dialects
- VII. Cuttings from novels and plays

The above unit plan will cover seventeen weeks of the semester and the last week should be left for review. From the above outline the following essentials for the student should be obtained:

- a working knowledge of phonetics
- mastery of a definite word list
- improvement in voice, vocabulary, and platform technique
- memorization of a declamation
- ability to organize material into outlines
- ability to give good speeches
- a basic knowledge of the mechanics of interpretation
- mastery of one of each type of the interpretative material
- greater skill in interpretation in general
- a repertoire program

During the second semester of the year's course such topics as speech composition, types of speeches, contest orations, parliamentary practice, debate, history of drama, types of plays, playwriting, nomenclature of the stage, and production should be taught. A unit plan for such a course follows:

Unit One—Speech Composition (One week)

- I. Choosing the subject
- II. Developing the subject
- III. Considering the audience
- IV. Selecting the purpose
- V. Selecting the proposition
- VI. Outlining the speech
- VII. Making the speech vivid

Unit Two—Types of Speeches (Three weeks)

- I. Radio talk
- II. Introduction
- III. Presentation
- IV. Acceptance
- V. Campaign
- VI. Welcome
- VII. Response
- VIII. After-dinner
- IX. Commemorative
- X. Eulogy
- XI. Congratulatory
- XII. Nomination
- XIII. Commencement
- XIV. Sales talk

Unit Three—Contest Orations (Two weeks)

- I. History
- II. Theory
- III. Original oration

Unit Four—Parliamentary Practice (Two weeks)

- I. Temporary society
- II. Permanent society
- III. Order of business
- IV. Motions
- V. Amendments
- VI. Constitution
- VII. By-laws

Unit Five—Debate

- I. Argumentation
- II. The question
- III. Brief-making
- IV. Reasoning
- V. Refutation
- VI. Debate ethics

Unit Six—Drama Appreciation (Two weeks)

- I. Types
- II. Analysis
- III. History
- IV. Criticism

Unit Seven—Acting Technique (One week)

- I. Characterization
 - A. Analysis of the role, B. Monologues, C. Dialects.
- II. Technique of acting
 - A. Stage terminology, B. Business, C. Acting rules, D. Grouping.
- III. Dialects

Unit Eight—Play Production (Three weeks)

- I. Play directing
- II. Settings
- III. Rehearsals
- IV. Make-up and costuming
- V. Production

In order to secure the best results from the foregoing course the following essentials should be mastered by the pupils:

- ability to write in a good speech style
- ability to conduct a meeting and to participate in parliamentary procedure
- knowledge of how to make a debate brief
- ability to debate
- appreciation of good plays
- ability to recognize good drama
- a working knowledge of play production

Naturally the above course outline cannot solve the organization of every speech course in every school system, but these courses are flexible and every speech teacher should adapt her speech organization work to the particular needs, aptitudes, interests, and differences in her school situation. It is not necessary to follow a course rigidly. Often parts may be omitted or the order may be changed.

In regard to procedure after the course is well planned, the instructor should require many different types of work from her students. Many projects, as scrap books, original monologues and dialogues, toy theatres, theatre visits, original plays, play reports, and lecture reports should be required of speech students. Original work and creative work should be encouraged in all phases of speech work. The speech teacher should build up a file of poems, editorials, example speeches, illustrative pictures, and clippings from magazines and papers. A store of valuable material could be collected within several years.

The speech teacher should work out a schedule of programs and contests at the beginning of the year and adhere rigidly to that sched-

ule. In a flexible course it is advisable to alternate lessons on theory with assignments on actual speeches and exercises. The theory can easily be covered by discussions and short tests. Some preparation for contests may be done in class, but most of it will have to be done after school.

In the foregoing discussion it has been my earnest endeavor to present the organization of a flexible one-year high school speech course, and I trust that the methods herein presented may prove beneficial.

PLANNING A SCHOOL PAGEANT

BY EVELYN STEADMAN

Critic Teacher, Demonstration School
Mississippi State Teachers College

One of the best commencement projects involving many of the departments of the school is the pageant, which provides training not only in speech and its allied arts, but also in practically all curricular activities. When so many of our southern schools are concerned with proposed revisions in the curriculum for integrated programs, it is well that the pageant as an all-school project be considered.

The pageant has opportunities of stimulating creative student activities, of correlating the work of several departments in the school, of fostering a closer association between the community and school, and of presenting the entire student body in a unified cooperative program.

Months before the pageant is to be given, plans must be outlined by a central committee, or pageant director who is usually the director of dramatics. Although the work must be definitely outlined, the committee or director need make no suggestions for the actual production other than the general theme.

Once the theme has been decided, the task can be shifted to the classes. If the central idea is historical, the history instructors should be notified and asked to introduce the study to history students, who can do the actual research for the pageant. After finding necessary information, pupils should record the data in good literary form.

When the authoritative historical account has been prepared, the English classes begin preparation of the manuscript for the pageant. Five or six important events, arranged chronologically, should be selected for the main episodes, and some unifying idea formulated to bind these episodes or divisions. In the pageant of Newton, Missis-

ssippi, in 1935, which was written by Newton High School students, the Spirit of Newton as the central figure gave a prologue to each episode and furnished the single dominant motif. The prologues were invocations to the muses and were written in blank verse. As a grand finale, episode groups took their places in order on huge steps erected on the stage; in the center was the Spirit of Newton lifting her arms in majestic splendor over the subjects of her domain.

While the English classes are preparing the manuscript in detail, the dramatics classes are consulted concerning stage directions, the art classes for designing scenery, and the physical education groups as to choice of dances. After the manuscript has been carefully edited, conferences are arranged with representatives of the music, manual arts, home economics, and science departments. Appropriate music must be selected for processions, dances, tableaux, and all episodes. The manual arts students should be assigned the duty of constructing stage scenery and properties.

To plan authentic and proper costumes for a pageant requires much research and a detailed study of group and individual needs; thus home economics students must begin their work early if they are to do the actual making of costumes. Color schemes and materials must be chosen also with the entire group in mind.

Proper lighting effects, which present some of the most important and serious problems of the production, can be made a concrete study by the science classes and production staffs of the dramatics classes.

Although it is possible for the commercial classes to handle the financial part of the pageant, it is well to have a member of the faculty to serve as business manager. However, commercial students can assume the responsibility of advertising, making of programs, and tickets.

When plans have been completed, episodes or sub-divisions of episodes should be assigned to grades or classes of the school. The home-room teacher is in direct charge of the participation of his group and is one of the assistant directors of the pageant. Every child is given opportunity to take part in some way.

If the individual teachers have had training in speech and dramatics, it is needless to say that their work not only will be facilitated, but will be more pleasant and more effective. Again, it is essential that all teachers, elementary and high school, have some training in speech if they are to keep in step with modern educational trends, which demand many related social activities and experiences.

EDITORIALS

THE FATE OF THE BULLETIN

One of the most important questions to be decided at Gainesville is the fate of the *Bulletin*. Authorized at our New Orleans meeting and begun this year as an experiment, it is now time for us to consider the question carefully and to determine if we are to continue its publication. Your Editors will present a full discussion of the problems involved at the opening meetings of the convention and will offer amendments to the constitution, as shown below, to provide for a definite staff of Editors. Obviously the President should not be further burdened as has been the case this year. The amendments are subject to amendments offered from the floor, but their ultimate adoption or rejection will determine the fate of the *Bulletin*.

* * * * *

Amendment No. 1: To amend Article II, section 1, and Article IV, section 3 by striking out the word "Treasurer" from the title of the Executive Secretary.

Amendment No. 2: To amend Article II, section 1, by adding "and Editor": and Article IV, section 3, by adding "The Executive Secretary shall ex-officio be Business Manager of all publications," and by adding "Section 4. The Editor shall direct and supervise the publications of the Associations as authorized by the Executive Committee."

Amendment No. 3: To amend Article I of the By-Laws, by adding, "Section 2. The Editor and Executive Secretary shall be elected for a term of three years and shall be ineligible for reelection."

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There is no doubt in the minds of the Editors regarding sufficient material in the South for the *Bulletin*. Several articles were crowded out of this issue due to lack of space. We hope to have these articles in a later issue.

* * * * *

Some members have asked for articles on:

Grading Speech.

Oratorical Contests.

Means Used to Get State Boards of Education to Accredite Speech.

Points in Judging Each Kind of Speech Contest.

**Are There Any Scholarships Offered in Speech?
Outside of Teaching and Radio What Profession Is Available for
Speech Graduates?
Curricula in Elementary and Secondary Schools.**

Will someone not come to the rescue on each subject? Don't wait for the other fellow, he is waiting for you.

* * * * *

In connection with the above mentioned article, as well as many of the others which may be written, may we suggest the following rules for the submission of articles:

1. Manuscripts should be typewritten, double spaced, and on one side of the paper only.
2. Material should be presented in as practical a manner as is possible.
3. Manuscripts should not exceed 2000 words in length, and should be much shorter if possible.
4. Manuscripts should be carefully edited by the author, and a perfect copy made and submitted to the editor.

The observance of the above rules will make the job of editing your *Bulletin* a much more pleasant one.

* * * * *

It has been an arduous task, this editing of two issues of the *Bulletin*, but it has been interesting and stimulating work. Less than a year ago, it was an idea in the minds of your officers. Today much of the pioneering work has been done, but pioneer work is always fascinating. Much hard work lies ahead, and strong support must be given the future editors if the venture is to succeed. We are confident this support will be forthcoming. Interest in the association is greater than ever before, our membership is the largest in its history, but consider carefully the fact that even now less than one-tenth of the qualified speech teachers in the South are members of our association. This is a challenge to every one of us. What is our answer?

BOOK REVIEWS

(Edited by M. F. Evans, Birmingham-Southern College,
Birmingham, Alabama)

STEPHEN FOSTER or WEEP NO MORE MY LADY. By Earl Hobson Smith. (Published by THE FOSTER PLAYERS, Box 2083, Knoxville, Tennessee). Actors' edition \$.75. Library edition \$1.50. A Biographical Play on the Life of Stephen Collins Foster, Father of American Folk Songs. A play in 4 acts; 7 males, 5 females, 2 choruses of men, 1 chorus of women. One interior scene. 1850 costumes. Permission to produce or use this play controlled by the author: Harrogate, Tennessee.

While Mr. Smith catalogues his *Stephen Foster* a play, it possesses many operatic features. Music forms an essential part. Music (and justifiably so) seems almost to assume the role of protagonist, with Stephen Foster as the struggling counterpart. Like Proteus, the music constantly changes form, running the gamut of emotions as it proceeds. First there is recitative, then choruses, followed by arias, duets, and trios. As the universally favorite melodies are introduced, great admiration is built up for Stephen Foster, the man who created them.

A scene strongly reminiscent of the one in *Blossom Time* where Schubert hears that the lady he loves is enamored of some one else, is found in Act II (p. 45). Stephen has just learned that he is the rejected suitor. "Exeunt Andrew and Susan. Stephen walks about the room. He goes to the door, and looks after them. He goes to his desk, then to the piano. He sits. Then he scatters his music on the floor. He bangs the piano, then rests his head and shoulders upon it. Enter Jane. She watches him for a moment."

The author achieves his evident two-fold purpose—information plus entertainment. He resorts to no artifices; he reduces his plot to a minimum, incorporating just enough action, conflict, surprise and suspense to keep the story moving forward with a light sure stroke.

The well-delineated human characters are perfectly typed, and remain consistent throughout. The Singing Chorus and Christy's Men lack color and individuality. No ad-lib lines, necessary on entrances and exits, are even suggested.

The stilted style of 1850 dialogue might be too generously embellished with words and phrases recognized in 1936 as slang. A few examples of these are, "dahn tootin'," "no, no, a thousand times no," "skip it," and "sweet patootie."

Producing the play would call for the combined efforts of the speech and music departments. Stage directions are sparse and inadequate. An orchestra generally accompanies operatic music, but through the entire play Mr. Smith makes only one reference to the orchestra. In Act III (p. 57) he says: "Orchestra plays *Old Folks At Home* in fast time while Andrew and Susan do a step and clog dance."

But such is the charm of the play in its entirety that it would be petty criticism to lay much stress upon these details.

Evelyn Walker, Ramsay High School.

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REMEMBER THE DAY. A three-act play. By Philo Higley and Philip Dunning. Row, Peterson & Co., 1936.

REMEMBER THE DAY is one of the current New York successes. It opened in September and is still running. Row, Peterson is publishing it February 15, in both cloth and paper-bound editions. It can be secured now for amateur performance, except within seventy-five miles of New York, Boston and Chicago. Two excerpts from New York critics will give you some idea of the charm of the play.

Robert Coleman in the N. Y. Daily Mirror says:

"REMEMBER THE DAY unfolds the story of Dewey Roberts, typical schoolboy, absorbed in athletics and not so interested in arithmetic until he fell in love with his teacher, the pretty Miss Trinell. It was Miss Trinell's descent from a line of sturdy shipbuilders that first won Dewey to her. He loved ships; he was incessantly whittling picturesque squareriggers out of wooden blocks.

"Dewey was hurt when he discovered that Miss Trinell was in love with Dan Hopkins, handsome athletic director. It came as a shock to him. It brought his boyish dreams tumbling down about him. At his insistence his parents sent him away to a boarding school. In a sensitive and moving scene, Miss Trinell helped him to find himself, to go away with courage in his heart.

"There is a short epilogue, in which Dewey, now a power in the shipping world, meets his aging teacher in a Washington hotel lobby. Hopkins has gone to war and been killed. His boyhood cried out to him to be nice to her, to spend the evening with her, but a telegram came to tear him away to an important conference. Not, however, before he had sent her a bunch of violets as she had brought him during a youthful illness."

Clayton Hamilton said:

"To deal with childhood without childishness, to develop a tender and wistful theme without slopping into sentimentality, requires a cunning exercise of the art of understatement, and REMEMBER THE DAY is all the more vibrant by reason of its reticence. It is a lovely play, reaching back with tiny fingers to touch the still-remembered past of everybody who was once upon a time a normal child. Such a piece is a boon to the theatre, because it is a gracious gift to the theatre-going public."

No doubt many high school and colleges will want to produce it, particularly since it has been prominently mentioned for this year's Pulitzer award.

R. B. J.

FOR STUTTERERS. By Smiley Blanton and Margaret Gray Blanton, New York. D. Appleton-Century Co., 1936, pps. 191.

FOR STUTTERERS is addressed, by the authors primarily to stutterers, but teachers and others interested in stuttering will find it a most illuminating discussion.

The authors present the case of stuttering as caused by some definite emotional disturbance, though there may be contributing causes. This psychological disturbance must be remedied before the speech defect can be cured. Their cure rests on principles of medical psychology and psychoanalysis.

The material for this book is the result of the authors' experiences for twenty-five years of work and study with thousands of cases of stuttering.

The book is compact, but it is simple and can be easily understood by the layman. It will be welcomed by those who have found most books of this kind written in too technical language. However, the simplicity has added to its scientific value rather than detracted from it. Those teachers of Speech who have not extensively studied Speech Correction will welcome this work.

R. B. J.

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PAMPHLET

HOW TO CONDUCT GROUP DISCUSSION. By A. F. Wileden and H. L. Ewbank. Extension Service of the College of Agriculture, The University of Wisconsin, Circular 276, August 1935, paper-bound pamphlet form, pps. 64. Five cents a copy, or three cents for twenty-five or more copies.

HOW TO CONDUCT GROUP DISCUSSIONS is a well written pamphlet on this fast developing phase of speech. It is simple enough to be put into the hands of the adult who may learn much of group discussion.

The ten divisions will explain the method of handling the material. They are:

1. Values of Group Discussion.
2. Four Discussion Methods.
3. The Public Discussion Meeting
4. The Debate.
5. The Lecture Forum.
6. The Informal Group Discussion.
7. Preparing and Delivering the Talk.

8. Presiding at Discussion Meetings.
9. Organizing for Discussion.
10. Further Sources of Information.

All who teach Group Discussion or who engage in it would do well to have a copy of this valuable pamphlet.

R. B. J.

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SPEECH. A High School Textbook in Speech Thinking and Practice. By Wilhemina G. Hedde in collaboration with William Norwood Brigrance. Philadelphia: J. B. Lippincott Co., 1935, pps. xviii-540.

Authors Hedde and Brigrance present **SPEECH** as a textbook "for a practical high school course which may be adjusted to the needs of the community, the school, and the average students." The book "outlines a practical beginning course in fundamentals of speech, and also gives materials for courses in interpretation, original speaking, and dramatics." It contains enough material for a two-year course in speech.

Six objectives are set forth: (1) to eradicate undesirable mannerisms, (2) to develop clear thinking, (3) to appreciate and interpret good literature to others, (4) to gain an appreciation of good drama and a reasonable mastery of the technique of acting, (5) to acquire a knowledge of correct social conduct in speech situations, (6) most of all, to attain self-confidence in public and private situations.

The book is divided into four parts: I. Carrying Thought, II. Original Speaking, III. Interpretation, and IV. Dramatics. Part One has chapters dealing with bodily communication, the voice, phonetics, pronunciation, and declamation. Part Two included speech composition, extemporaneous speaking, debate, types of speeches, and parliamentary practice. Part Three deals with the principles of interpretation, types of material for interpretation, and choral speaking. Part Four considers drama appreciation, action and acting, play directing, stagecraft and production, playwriting and puppets.

The material of the book is put together in very usable form. There is an abundance of exercises for the teacher's convenience, and they are good exercises. There is, also, a list of projects in every chapter from which assignments can easily be made, and a good set of references for further study, comparison, or source material.

In general, it would seem that here is the textbook for which high school teachers have been waiting. It contains all the material nec-

essary for the presentation of the fundamentals of speech and is arranged in a convenient and interesting fashion. It should prove a highly practical book.

Probably some criticism will be levelled at the authors for attempting to cover so much of the field of speech in one single elementary volume. Such criticism may be justified in that in spots the discussion seems to be hurried and skimpy. For instance, "Drama," "Dramatics," "The Little Theatre," "Benefits Derived from the Study of Dramatics," and a "Brief History of Drama," are all covered in the space of eight pages. Other chapters, notably those on "The Voice" and "Phonetics" attempt to explain and present material in a few pages which is sometimes expanded into an entire book. The practicability of the entire consideration of phonetics with its detailed charts giving tongue and lip positions, breath direction, vibration or non-vibration of the vocal cords, front vowels, back vowels, mid-vowels, *et cetera*, would seem to be rather extraneous to the introductory study of speech in high school. Such material, although given in simplified form, belongs really to the more advanced consideration of speech sounds. On the other hand, the chapter on "Pronunciation" which follows, is highly practical, and is an excellent presentation of the matter of improving the general standard of student speech.

No book can please "all of the people all of the time," but this work contains enough material that the objector can eliminate what he does not approve or what is not usable in his particular situation, and still have left a very acceptable tool for the molding of adolescent speakers.

Marsee Fred Evans, Birmingham-Southern College.

NEWS AND NOTES

(Edited by Miss Louise Sawyer, Georgia State Womans College,
Valdosta, Georgia)

Miss Rose Johnson, President of the Association, sends us the following announcements regarding the convention:

The 1936 convention will be held in Gainesville, Florida, April 14-18. The contests will be held from the 14th to noon the 16th. The Convention proper will begin at noon the 16th and close shortly after noon the 18th. Can you think of a more delightful season to go to Florida? Don't miss it.

General Sessions. Taking our cue from the recommendation of the outgoing President of the National Association of Teachers of Speech, we will have more general sessions, because there are so many things we all want to hear. Some of the speakers will be: Dr. Tigert, former Commissioner of Education; Mr. H. P. Constans, *Speech in the Changing Curriculum*; Dr. Giles Gray, *Speech and Extra-curricular Activities*; Mr. Orville C. Miller on *Forum Discussion*; Mr. Leroy Lewis, *The Teacher of Speech as a Public Speaker*; Mr. L. L. Hale, *Demonstration of Radio Work*; Dr. C. M. Wise will give the key-note address at the opening meeting; and there will be several others.

Sectional Meetings: Again taking our cue from the National Association, we have asked a number of people to plan most of the sectional meetings. We believe that it will give us a wider variety of subjects and speakers and will make for a more interesting program. Some of the sectional groups will be: Colleges and Universities, High Schools, Debate, Interpretation, Speech Correction, Radio, Public Speaking, Choral Reading, Group Discussion, and Dramatics. We believe that everybody will be interested in several of these ten groups.

Hotel. Mr. Constans has selected the beautiful Hotel Thomas. It is a well furnished hotel, and has attractive landscaped grounds. Mr. Constans has secured very good rates which are as follows:

Single Room (per day).....	\$2.00
Double Room (per day).....	4.00
Room with double and single bed.....	5.00
Room with two double beds.....	6.50
(All rooms with private baths)	
Breakfast—A la carte or club breakfast.....	\$.35
Luncheon60
Dinner75

We are planning the program with the idea of making it a recreational and inspirational as well as professional gathering.

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The basic course in the Department of Public Speaking at Vanderbilt University this year includes a ten-week unit devoted to "Progress Periods in Oral Controversy" taught on the contract plan. Feature events of the Department's forensic program will be an international debate with the University of Melbourne, Australia and a continuation of the series of radio public discussions, begun last year, over station WSM. Orville C. Miller, Acting Professor of Speech, who has since the fall of 1934 been supplying for Professor A. M. Harris, Head of the Department, is personally directing the organization of the unit in Oral Controversy and the debate and public discussion program.

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The University Theatre, Athens, Georgia, presented *Once in a Lifetime*, by Hart and Kaufman, directed by Edward Crouse.

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Dr. Wilbur Stout, Mercer University, Macon, Georgia, and Douglas Hume, M.A., Wesleyan College, Macon are valuable newcomers to Georgia and the Southern Associations. Both men are graduates of the University of North Carolina and were active Carolina Playmakers. Dr. Stout's play, *In Dixon's Kitchen*, is one of the popular plays of the Carolina collections. In *Modern Theatre Practice* by Heffner, Selden, and Sellman, you'll find a cut of a scene designed by Mr. Hume. Mr. Hume is a Californian, is a graduate of Berkeley, and was with the San Pedro Repertory Players in San Pedro.

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Nashville, Tennessee, has a new Community Players organization under the direction of Rufus Phillips, dramatic director of WSM radio station. Major productions thus far have been *Three-Cornered Moon* by Gertrude Tonkonogy. *The Double Door* by Elizabeth McFadden, and *Yellow Jack* by Sidney Howard.

Several independent players groups in the city, including Vanderbilt Dramatic Club, work together in the Experimental Theatre as an adjunct of the Community Players organization. Professor Miller is the faculty director of the Vanderbilt group, and is also an officer in the Experimental Theatre.

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Woodlawn High School will use for their Senior play in April a play by a local author—*Surrender Arms*, by Felicia Metcalf. Miss

Metcalf won her spurs with *Come Easy* which had a run on Broadway several years ago. She is a native of Anniston, Alabama, and teaches Spanish at Ensley High School, Birmingham. *Surrender Arms* is a story of the Civil War period. Longmans, Green, and Company is to publish the play some time in the future.

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A Little Theatre has been organized in Atlanta, and two plays have been presented, under the splendid direction of Gene Bergman. Ruth Draper, Washington Seminary, has taken part in both plays.

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The fall production of The Blackfriars, Agnes Scott, Decatur, Georgia, *Mr. Pim Passes By*, was directed by Miss Frances Gooch.

Their next play, to be given in March, will be the premiere performance of *Bridal Chorus* by Miss Roberta Winter. Miss Winter began her playwriting while attending Agnes Scott and later studied at Yale. The play has just been published by Longmans, Green and Company.

Miss Gooch and her assistant, Marion Vaughan, appear every Tuesday in a dramatic sketch over WSB, Atlanta.

Miss Vaughan also arranges and announces the Agnes Scott program every Wednesday at 5:00 P. M. over the same station.

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Mr. W. Dwight Wentz, Speech Department of the University of Mississippi, has produced his own arrangement of *The King's Highway*, given in costume with pipe organ and orchestra.

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Mrs. Le Fleur, Brenau, Gainesville, Georgia, directed a dramatization, by Miss Secor, of *A Christmas Carol* for the Zeta Phi Eta Theater for children.

Children of the Moon is in rehearsal for the annual Zeta Phi Eta play at Brenau, under the direction of Miss Secor.

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The Attic Players of Hillman College, Clinton, Mississippi, are working on a dramatization of *Little Women* which they plan to present in many nearby grammar and high schools.

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The University of Mississippi will send representatives, both men and women, in debate and oratory to the State Intercollegiate Tourna-

ment March 20-21. On March 28 Mississippi State College for Women will hold an inter-class tournament on one-act plays.

The State Teachers College Invitational One-Act Play Tournament will be held in Hattiesburg on February 21.

Berea College is the latest entry into the group of schools doing radio work. Berea recently presented a series of six radio programs over station WHAS (Louisville) dealing with speech and speech contests.

Dramatically speaking, Dr. Raine is presenting *The First Mrs. Frazier* and two original plays: *The King Forgets* (religious) and *Abner's Cove* (mountaineer).

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The Valdosta Little Theater presented, as its first major production, *Three-Cornered Moon* by Gertrude Tonkonogy, directed by Louise A. Sawyer.

The Sock and Buskin Club, Georgia State Woman's College, Valdosta, Georgia, will present as its annual play, *Nine Till Six* by Aimee and Phillip Stuart. An excellent play for an all-girl cast! Another is *Ladies in Waiting* by Cyril Campion, light, thrilling, and mysterious.

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Tennessee is rejoining the ranks of the Intercollegiate Peace Oratorical Association. Professor Miller of Vanderbilt is state chairman.

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Shorter College, Rome, Georgia, has a new Little Theater! New stage with velvet curtains, lighting, offices, studios, costumes, scenery, and property rooms. It gives the first opportunity to teach a course in stagecraft. Mrs. Richardson, director, considers this the most stimulating course they've ever had.

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A delightful feature of the Chicago Convention was the "Breakfast for Southerners," held in the Japanese Room of the Stevens, New Year's morning. No formal meeting was held, but everyone enjoyed the informal "get-together." Southern expatriates present included Vera Alice Paul and W. N. Brigrance.

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The Blackfriar Players of the University of Alabama presented *The Late Christopher Bean* in early December. A group of workshop plays, *Mrs. Pat and the Law*, *Overtones*, and *At Midnight*, had preceded the major production. *At Midnight* was an original play, writ-

ten by Arthur Kruger, a member of Blackfriars. Plans are being made for a production of *Double Door* in March and two groups of workshop plays during the spring semester.

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The staff of The College Theatre, Alabama College, with Walter H. Trumbauer, director, Miss Ellen Haven Gould, associate director, and Miss Eleanor Rennie, assistant, has been very active this year. Recent and typical productions have been Lennox Robinson's *Is Life Worth Living?* and Franz Wedekind's *Such Is Life*.

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Miss Agnes Chenault Wallace is teaching Speech at Andrew College, Cuthbert, Georgia. In November the Andrew Speech Department presented *The Mysterious Lodges*, adapted from *Our Mutual Friend*, by Charles Dickens.

Miss Wallace and Eleanor Etheridge, piano, gave a faculty recital early in November.

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Fifty-four Southern speech teachers attended the National Convention in Chicago during the Christmas holidays. Giles Gray (L.S.U.) sponsored the programs on "*Speech Science and Phonetics*" and presided over one meeting. Helen Osband (Alabama), Thomas H. March (Southwestern), and Rose B. Johnson (Woodlawn High) also presided over meetings. Among those who gave papers were T. A. Rouse (Texas), H. P. Constans (Florida), Johnnye Akin Fenn (L.S.U.) and Wilhelmina G. Hedde (Sunset High). T. Earle Johnson (Alabama) was co-chairman of the Committee on Public Relations.

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At the conference of representatives of various dramatic groups throughout Georgia, held in Macon, December 14, 1935, a state organization was effected and the name, The Georgia Theatre Conference, selected. Membership is open to all dramatic groups in the state except high school groups. Directors of high school groups may become associate members as may dramatic groups outside the state. The conference voted to hold annual meetings, to send monthly news bulletins to each group in membership, to exchange programs and clippings, to approach play brokers in regard to lower royalties and costumes as to more reasonable rentals. Immediately after each play, each group is to send a copy of its play to the president (later the

librarian) and those plays will at once become available as a loan to every group in membership, thus reducing the cost of play-finding. Lists of available plays will be carried in the monthly news bulletin and will be added as copies come in.

Miss Frances Gooch was elected vice-president of the organization.

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The Texas state speech tournament was held at Baylor University, Waco, January 31 and February 1. Colleges in Texas and neighboring states were invited to participate in contests in debate, oratory, extempore speaking, poetry reading, and after-dinner speaking. Over three hundred students and coaches were in attendance, and sixty-five debate teams participated.

Honors were divided as follows: Baylor University won first in men's debate, women's debate, men's oratory, women's extempore speaking, and in men's and women's poetry reading. Hardin-Simmons University, Abilene, won first in after-dinner speaking; Denton State Teachers College, Denton, first in women's oratory; Central State Teachers College, Edmond, Okla., first in men's extempore speaking; and Northeastern State Teachers College, Tahlequah, Okla., first in Junior College debate.

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Theatre Guild of Mississippi State College for Women, under the direction of Miss Mildred Singer, has given two programs for the current session, Barrie's *Quality Street* on November 14, and a group of one-act plays and a marionette show on December 12. The plays were *The Third Angle*, *Enter the Hero*, and *Mansions*. The marionette show, *Jack and the Bean Stalk*, was the guild's first venture in marionettes and proved very successful. Two other plays, *The Late Christopher Bean* on February 28, and *Twelfth Night* at commencement, are on the guild's program for the second semester.

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One half of the eighteen members of the newly elected National Council of Tau Kappa Alpha, national honorary forensic fraternity, are either residents or natives of the South. Doctor W. Norwood Brigrance, native Mississippian, continues as vice-president; Professor U. G. Sartain, Southern Methodist University, Professor Marsee F. Evans, Birmingham-Southern College, Professor Orville C. Miller, Vanderbilt University, and Dean M. H. Henry, Emory and Henry College, are newly elected province governors. Other southern mem-

bers of the Council are Attorney George C. Peery, Richmond, Virginia, President John J. Tigert, University of Florida, and Fred T. Wilson, alumnus of Vanderbilt University. Lowell Thomas is the newly elected president of the organization.

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The L. S. U. debaters have a heavy schedule this year, making a tournament trip to Texas and another to Iowa City and another to Gainesville, Florida, as well as many home debates, including the Oxford debaters, the University of Porto Rico and the University of Hawaii.

The Swan was presented by the Department of Speech under the direction of Miss Clifford Anne King, January 16, 17, 18. The play was exceedingly well done and many favorable comments on the superior acting were made.

The Experimental play to be presented this year at the University of Louisiana is *The Empress of Austria* by Carless Jones. It is a manuscript play, and this will be the premiere performance. It is quite difficult to present from the standpoint of costumes—two of the principle characters have seven costume changes. The lighting and staging is under the supervision of Lynn Orr who is planning the setting on parallels and levels, with all possible lighting devices and effects being incorporated. The entire production is under the direction of Mr. Harley Smith.

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Mr. Constans, University of Florida, writes the only news of importance he can think of is in connection with the forthcoming Southern Association Convention in Gainesville. He writes: "We are already making plans to have the entire delegation take a motor trip to Silver Springs, where we shall view, at no expense to the individual, Silver Springs, better known as 'Nature's underwater Fairyland,' and that's not all. I believe we may be able to throw a free feed for them at the Silver Springs Tavern extraordinary; nor is that all. A free bill of three one-act plays, presented by three different Florida institutions of so-called higher learning; and that ain't all. A free three-act play, presented by the University of Florida Thespians."

Sounds as if the Floridans are planning a grand time for us. Hope to see you there.

SEVENTH ANNUAL CONVENTION

Gainesville, Florida, April 16-18, 1936



